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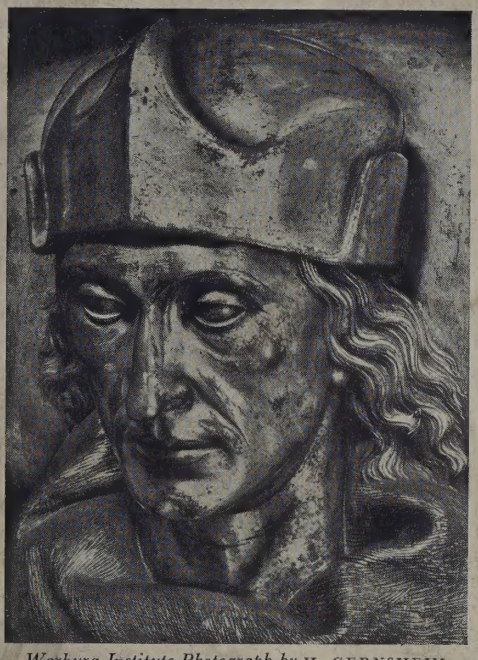
VICTORIA AND ALBERT MUSEUM

THE ROYAL EFFIGIES SCULPTURE & OTHER WORKS OF ART



Warburg Institute Photograph by H. GERNSHEIM

HEAD OF BRONZE EFFIGY OF HENRY VII
by Torrigiani.

FROM

WESTMINSTER ABBEY

Lent by the Dean and Chapters prior to their being re-installed in the Abbey

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VICTORIA AND ALBERT MUSEUM

An Exhibition of

THE ROYAL EFFIGIES

SCULPTURE & OTHER WORKS OF ART

Prior to their being re-installed in

WESTMINSTER ABBEY

November 1945

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FOREWORD

THE DEAN AND CHAPTER OF WESTMINSTER are grateful both to the Society of Antiquaries and to the Director of the Victoria and Albert Museum for making this exhibition of Westminster statuary possible. The difficulties which had to be surmounted in arranging the Exhibition under immediate post-war conditions have been truly formidable, but it is an opportunity not to be missed.

For the first, and let us hope also for the last time in history, the gilt effigies of the Kings and Queens of England have been removed from their tombs, and, together with the stone figures from the chantry chapel of Henry V and the chapel of Henry VII, they have been reposing in safe hiding places during the war. Having again emerged they have been carefully cleaned, and now that they are all collected "en masse" it is possible to inspect them collectively and at close quarters. This indeed has never been possible before. Several of the beautiful royal effigies are too high above the floor level to be easily seen while the great series of stone figures from the triforium of Henry VII's chapel are almost completely hidden by the banners of the Knights of the Bath.

This Exhibition will bring home to many who visit it the fact that in Westminster Abbey we have a treasure house of sculpture which is perhaps unrivalled, and it may well be that some at all events, after studying these exhibits, will wish to visit the Abbey itself in order to inspect "in situ" many other pieces of statuary such as the "censing angels" which have not found their way into this exhibition.

PAUL DE LABILLIERE, *Bishop*
Dean of Westminster

THE ROYAL EFFIGIES

ENGLAND contains a larger number of recumbent monumental effigies shaped in the round than any other country, and the craft developed a flourishing native tradition from the early years of the XIIIth century onwards. Most of these effigies are of stone, a certain number of wood, and a very small number of bronze. Ten mediæval effigies of the latter material survive, all but one are royal and eight of them are shown here. These royal effigies are all mercury gilded and recent cleaning has revived their splendour.

The earliest are the two effigies of Henry III and Queen Eleanor, first wife of Edward I, ordered by Edward I in 1291-2, and are the work of William Torel, goldsmith of London. That Torel was more accustomed to casting small images for shrines than life-size figures is shown by the unnecessary thickness of the metal, but none the less the design and workmanship are masterly.

The effigy of Henry III's half-brother, William de Valence, is of oak plated with copper and decorated with champlevé enamel, which was the principal industry of the city of Limoges. It is certainly a French importation, the only one of its kind now surviving in England. Another of Bishop Walter de Merton used to be in Rochester cathedral. The effigies of Blanche de Champagne in the Louvre and of St. Henry in Burgos Cathedral are of similar material, and many others must have existed in France, but have been lost in the French Revolution.

Edward I's tomb in the Abbey has no effigy, Edward II is commemorated by an alabaster figure in Gloucester Cathedral, and the next king, Edward III, by the bronze one which is shown here. The authors (or author) of this and the contemporary one of his son, Edward the Black Prince, in Canterbury Cathedral, are unknown but they may be the work of John Orchard "latoner", who supplied six angels and railings for Queen Philippa's tomb. The bronze statuettes of the king's family which stand in the niches of the stone tomb chest have survived, but cannot be exhibited here. The effigy of Queen Philippa in white stone is placed close to that of her husband in Westminster Abbey and is known to be the work of Hawkin of Liège "frenchman"; it was ordered in 1367. The bronze figures of Richard II and his wife Anne of Bohemia, were commissioned in the king's lifetime, and two London coppersmiths, Nicholas Broker and Godfrey Prest, undertook to complete the work within two years from 1395.

Hitherto the features of the effigies must be regarded more as royal types than facial portraits, but that of Richard II is clearly a physical likeness and corresponds with his painted portrait in the presbytery. When Hollis drew the figures in 1840 for his book he revealed and carefully copied the delicate patterns of the royal badges punched upon the bronze, which after cleaning are now more visible than at any time since their execution. All these English-made bronze figures reproduce in metal the style of contemporary work in stone which, from the middle of the XIVth century onwards, was dominated by the alabasterman.

Henry V arranged in his will for a particularly elaborate monument, which was duly carried out some years later by his son. The oak effigy of the king was plated with silver-gilt and the head was of solid silver, but all these enrichments were stolen during the Reformation, and only the headless core of oak now remains.

Henry VI's effigy (apparently of alabaster) formerly at St. George's, Windsor, no longer exists; Edward IV, also at Windsor, has no effigy. The alabaster monument of Richard III, erected by his successor in the Greyfriars at Leicester, was destroyed at the time of the Dissolution of the Monasteries.

Henry VII and his queen, Elizabeth of York, are commemorated by the magnificent bronze effigies here shown. They normally lie on a tomb-chest within a bronze enclosure standing in the centre

of the Lady Chapel of Westminster Abbey. They were contracted for in 1512 by Humfry Walker, founder, and Nicholas Ewen, coppersmith and gilder of London, and made under the direction of Pietro Torrigiani "of the citie of florence, graver and paynter". Henry VIII also planned a sumptuous monument for himself which was never completed.

It will be observed that Torrigiani, who had learned his trade with Michael Angelo, has here modified his Renaissance instincts to comply with English linear monumental tradition, for he has used the recumbent posture on a freestanding table-tomb in place of the arched recess usual in Italy. In the case of the effigy of Henry's mother, Margaret, Countess of Richmond, Torrigiani's compliance with English taste is even more noticeable. Florid Renaissance motifs are none the less freely used in the ornaments of the king's tomb, especially in the case of the angels at the foot and the pilasters and wreathed medallions on the sides. By contrast the small figures of saints, the greyhounds and other badges decorating the grille, are in the best English late Gothic manner and have no need to feel abashed in the presence of the new humanism. J.G.M.

THE ROYAL EFFIGIES

A PHOTOGRAPH (A) shows the tomb of Henry III in the north ambulatory. The effigy rests on a tomb chest which is supported on a larger pedestal, both parts being ornamented with marble inlay and marble and glass mosaic by Peter the Roman. Inscription: *Ici gist henri jadis rey de engletere seygnur de hirlaunde educ de aquitayne lefiz lirey johan jadis rey de engleterre akidieu face merci amen.*

On the bronze plate on which the king lies are engravings including one of a queen (Eleanor of Provence?) with a nun in the act of prayer before an incomplete figure, perhaps the Virgin.

1 *Effigy of Henry III* (d. 1272) made by William Torel, goldsmith of London, in the years 1291-2. The effigy is of bronze gilt, Flemish florins having been melted down for the gilding. The king wears an open crown ornamented with trefoils which was formerly adorned with simulated jewels. He is clothed in three garments, first the tunic, which can only be detected by the tight-fitting sleeves which appear at the wrist, next a long dalmatic with open sleeves and finally a mantle which is fastened on his right shoulder by a brooch formed of a lozenge set in a quatrefoil. The edges of all three garments have holes which probably were set with coloured pastes. The king wears soft boots decorated to represent embroidered material with lions passant gardant in a plain fret; the same device is used on the two pillows which support his head. Both hands are now empty but show grooves in which have probably been fixed the sceptres of the cross and dove.

Warburg Institute Photograph by H. GERNSHEIM

HEAD OF THE EFFIGY OF ELEANOR OF CASTILE

Warburg Institute Photograph by H. GERNSHEIM

CHERUB BY TORRIGIANI

From the Tomb of Henry VII and Elizabeth of York

A PHOTOGRAPH (B) shows the tomb of Eleanor of Castile in the north ambulatory. The effigy rests on a tomb chest with a pedestal which bears traces of a painting by Master Walter of Durham. Inscription: *Ici gist Alianor jadis reyne de Engletere femme al rey Edeward fiz lerey Henry efylle al rey de Espaygne econtasse de Puntiu del alme deli deu pur sa pite eyt merci amen.*

2 *Wrought iron grate* from the north side of the tomb, made by Thomas of Leighton. It consists of eleven panels of conventional scrolled foliage, each of different design and with small beast heads and rosettes at the base; the whole grate bends outward in a curve and is finished at the top with the cheval-de-frise.

3 *Effigy of Eleanor of Castile* (d. 1290), first wife of Edward I. The effigy is of bronze gilt and it is known that William Torel, goldsmith of London, was working on it at the same time as on that of Henry III (i.e., 1291-2), the materials such as the copper and the 476 Flemish florins for the gilding being provided for both. The cost of the two effigies was £113 . 6 . 8, exclusive of the material. The Queen wears an open crown similar to that of Henry III. Her hair flows loosely over her shoulders. Her garments consist of a tunic, whose tight sleeves appear at the wrist and which is otherwise concealed by a long robe which covers her feet, and a mantle, whose loose ties she fingers with her left hand, hangs open from her shoulders. As in the effigy of Henry III, the edges of all her garments have holes which show that they once held pastes. In her right hand the queen probably held a sceptre; her head rests on two pillows engraved with lions and castles, the arms of Leon and Castile, her feet are supported on two lions. Above her head is a trefoil gablet, originally supported on two lateral shafts which have now disappeared.

A PHOTOGRAPH (C) shows the tomb of William de Valence in the chapel of St. Edmund and St. Thomas the Martyr. The effigy rests on a tomb chest of Reigate stone with the sides and east end carved with diapered flowers and square octofoiled panels enclosing shields of arms. The effigy rests on an oak superstructure which was once covered with plates of copper enamelled and gilt.

4 *Effigy of William de Valence* (d. 1296), half brother of Henry III. The effigy is of oak covered with thin plates of copper partly engraved and gilt and partly covered with diaper in Limoges champlevé enamel. The figure wears complete mail, his hauberk descends to his knees and has a continuous coif, over which a circlet is worn. There are enriched borders at the wrists, round the left elbow and shoulder. The surcoat is short and was ornamented with small shields bearing his arms, only three of which now remain. The broad sword belt is furnished with gold bars and rosettes, and supports, beside the sword, the beautiful shield charged with the arms of Valence in enamel with diapered field. The head rests on a cushion covered with enamelled diapering of rosettes and small

shields of the arms of Valence and England, the feet rest on a mutilated lion.

A PHOTOGRAPH (D) shows the tomb of Edward III in the south ambulatory. The effigy rests on a tomb chest of Purbeck marble which has six canopied niches on each long side to accommodate gilt bronze statuettes of the king's twelve children, as weepers. The niches are separated by panelling with crocket heads and below each is a quatrefoil panel which had fixed on its face an enamelled shield bearing the arms of the prince or princess above. The figures all wear contemporary costume. On the north side all the weepers and shields are destroyed, but on the south all the weepers and four of the shields remain.

5 *Effigy of Edward III* (d. 1377), made perhaps by John Orchard "latoner" who is known to have executed little figures for Queen Philippa's tomb and who may also be responsible for the effigy of the Black Prince in Canterbury Cathedral. The king is shown with long hair and a flowing beard, his crown is lost, as is also the original pillow beneath his head (the present one is a restoration). He wears a tunic with tight-fitting sleeves, finished with buttons, another garment which is open half-way up the front, and a mantle attached by a broad band of which the fermails have been stolen. In each hand he held a sceptre, described in his will as *Septra regnorum Anglie et F'ncie*, but of these only the rods remain. Above the head is a gablet supported on either side by a shaft which has four niches, each containing the small figure of an angel. The effigy is sometimes thought to be a portrait but more probably represents an idealised type of a venerable king.

A PHOTOGRAPH (E) shows the tomb of Richard II and Anne of Bohemia in the south ambulatory. The effigies rest on a tomb chest of Sussex or Purbeck marble similar in design to that of Edward III. The eight niches on each long side are empty and there are no shields.

6, 7 *Effigy of Richard II* (d. 1399) and *Anne of Bohemia*, his first wife (d. 1394). The effigies were ordered by the king from Nicholas Broker and Godfrey Prest, citizens and coppersmiths of London, in 1395. The "*contrefait le corps*" of both the king and queen were to be made within two years, according to the "*Patron*" which Nicholas and Godfrey had shown. The effigies are of bronze gilt. The king wears a mantle over a gown with a tippet, both garments being powdered with the letters A and R and his badges, a broom pod, a tree-stock, a sunburst and a chained and couchant hart, all punched in the metal with the utmost delicacy. The queen wears a cote-hardi, of which the buttons, which were probably jewelled, are missing and, over this, a mantle fastened with ornamental brooches, one of which is lost. She also has an elaborately ornamented girdle. Her garments are covered with very fine scroll-work and powdered with the initials A and R, knots and chained ostriches,

each collared with a crown and holding a nail in its beak. The arms of both figures are broken but the contract specifies "two gilt images crowned and clasping their right hands together and holding sceptres in their left hands". The heads of both figures rest on cushions diapered with leopards and fleurs-de-lis for the king and with lions and eagles for the queen. The original cushions are lost and those shown were presented by Queen Victoria; the beasts which must have supported the feet are missing.

A PHOTOGRAPH (F) shows the tomb of Henry VII and Elizabeth of York. The tomb is of touch and white marble with gilt-bronze enrichments. At the angles of the tomb and between the bays of the north and south sides are bronze pilasters with Corinthian capitals and bases and five panels of conventional Italian Renaissance ornament in relief. At the east end, which is here shown, is a crowned shield of France and England quarterly with winged putti as supporters. At the west end is a large crowned rose with a dragon and a greyhound as supporters. Each bay of the north and south sides has a circular wreath of flowers, fruit, etc., enclosing a gilt-bronze plaque with two figures of saints in high relief. On a slab at each angle is a seated cherub. The work was contracted for by Humfry Walker in 1512 (three years after the king's death) and finished about 1518. The stone work was probably executed by the king's three master masons, Robert Vertue, Robert Jenins and John Lebons, the bronze work by Humfry Walker, founder, and Nicholas Ewen, coppersmith, of London, working under the direction of Pietro Torrigiani. The bronzes at the west end seem to be English in design as well as craftsmanship.

A PHOTOGRAPH (G) shows detail of roundel on the north side of the tomb, St. Edward the Confessor as an aged king holding a ring, with St. Vincent as a deacon holding a maniple and open book. Design by Torrigiani.

A PHOTOGRAPH (H) shows detail of roundel from the south side of the tomb, St. Michael with feathered arms and legs, a Roman cuirass and wings. He tramples on a devil and holds in his left hand a pair of scales with souls in the pans, one of which the devil attempts to pull down with his foot. With St. Michael is St. Mary the Virgin, carrying the Child; probably interceding for the souls in the balance. Design by Torrigiani.

8, 9 *Effigies of Henry VII* (d. 1509) *and Elizabeth of York* (d. 1503). The king wears a long robe and a flat-topped cap with lappets, his head rests on a cushion and his feet on a lion. The queen wears a head-dress of gabled form and a fur-lined robe. Her head is supported on two cushions and her feet on a lion. Design by Torrigiani.

10, 11 *Cherubs* from the N.E. and S.E. corners of the tomb. These support a shield of royal arms encircled by the Garter and also probably held standards, now lost. (See F.) Design by Torrigiani.

12, 13 *Cherubs* from N.W. and S.W. corners of the tomb. Design by Torrigiani.

A PHOTOGRAPH (I) shows the bronze screen surrounding the tomb of Henry VII and Elizabeth of York. The general design comprises two ranges of pierced panels divided by an inscribed rail and surmounted by a vaulted cove supporting a cornice, pierced parapet and cresting. There are six bays on the north and south sides and nine on the east and west. At each corner are hexagonal turrets flanked by niches designed to hold small bronze figures. (See nos. 16–22.) There are doorways in the north and south sides which are covered by slightly projecting porches and flanked by pierced and traceried turrets. This "grate in a manner of a closure of copper gilt" which is referred to in Henry VII's will, was probably designed by Lawrence Imber, the "Imagere" and carver who is required in the estimates to make "*patrones*" in wood of the images which were to be cast by Nicholas Ewen. Both the general design of the work and the details of jointing, etc., suggest that it was made by craftsmen more familiar with working in wood than in metal.

14, 15 *Gate, and panel from over the gate* with arms of Henry VII and supporters from the bronze screen surrounding the tomb of Henry VII and Elizabeth of York.

16 *Bronze figure* from the screen, bearded figure with filet round head.

A PHOTOGRAPH (J) shows the last figure *in situ.*

17 *Bronze figure* from the screen, St. James the Great with pilgrim's hat with escalop shell in front, carrying book in fovel in left hand.

18 *Bronze figure* from screen, king, probably St. Edward the Confessor, bearded and in royal robes.

19 *Bronze figure* from screen, St. Bartholomew, carrying his skin in his left hand.

20 *Bronze figure* from screen, St. John the Evangelist, beardless, holding cup.

21 *Bronze figure* from screen, St. George, thrusting at dragon with spear (now missing). He holds a fluted scroll-shaped shield.

A PHOTOGRAPH (K) shows the tomb of Margaret Beaufort, Countess of Richmond, mother of Henry VII. The tomb chest which is in the south ambulatory is of black marble, with the long sides divided into bays by fluted pilasters, these bays and the ends of the chest being filled with shields of arms surrounded by wreaths. The design seems to have been by William Bolton, Prior of St. Bartholemew's and Meynnant Wewick, the painter (perhaps a Fleming). The execution was entrusted to Pietro Torrigiani as his first commission in England in 1511. (R. Forsythe Scott, *Archaelogia*, Vol. 66.)

22 *Effigy of Margaret Beaufort* (d. 1509) in bronze gilt. The figure wears a widow's veil, a wimple and a long cloak. Her head rests on two cushions and her feet on a yale. Cleaning has revealed that the head-dress, wimple and fur border of the mantle were not gilt, but

painted white and the face and hands flesh pink. Over her head is a canopy with open-work tracery and crockets. At each side is a shaft of bronze with traceried panels.

23 *Medallion* with portrait of Sir Thomas Lovell (d. 1524) surrounded by the garter and mounted in an enriched wooden frame. The medallion was presented to the Abbey in 1903 by Sir J. C. Robinson and originally hung over the gateway of Lovell's country house at East Harling, Norfolk.

THE FIGURE SCULPTURE OF HENRY VII'S CHAPEL AND HENRY V'S CHANTRY

A ROYAL PRESTIGE preserved for Westminster Abbey not merely the enshrined body of its Saint, but two complete assemblies of mediæval sculptured figures. In this country only the west fronts of Wells and Exeter, dating from the first half of the thirteenth and the middle of the fourteenth centuries, can offer any real ground for comparison. And the statues of Henry V's Chantry, set up immediately to the east of the Confessor's shrine in the second quarter of the fifteenth century, like those of Henry VII's Chapel, have on the whole suffered less from exposure to the weather or from human interference.

But the Westminster figures, and especially the long range of saints and sages carved for the triforium niches of Henry VII's Chapel in the early sixteenth century, are normally almost inaccessible for close study. For those seriously interested in sculpture or in iconography the present exhibition offers an opportunity which (let us hope) is unlikely to recur.

The figures of Henry V's Chantry are to some extent conceived in connection with its reliefs, and notably those two representing scenes in the King's Coronation: reliefs which remain in their own places in the Abbey, and are here shown in photographs. They adorn the reredos of the raised chantry above the King's tomb, the two stair-turrets which give access to it, and the bridge extending eastwards from it over the Ambulatory. Many are of sound workmanship, carrying on the tradition of the fourteenth century; probably the latest are the large figures in the reredos, flanking the central niche which is now empty.

The figures of Henry VII's Chapel must be regarded as two continuous series, now lacking the third complement provided by the forty-eight statues of prophets and apostles which until the eighteenth century filled the niches on the outside. The sculptors, though they varied in merit, all worked in the latest Gothic manner, showing some naturalistic feeling in costume and accessories, but untouched by the Renaissance which is so admirably exemplified in Torrigiani's tomb, on whose delicate reliefs eleven of the same saints are represented among the King's twelve particular "avouries"

or advocates. Their work may be profitably compared with that of the almost contemporary artists who made the numerous statues which decorate the choir screens of Albi in the south of France. As might be expected, the twenty-four larger figures which stand in the lower and more prominent niches (though they have suffered more damage) seem on the whole to have displayed a higher level of achievement than those in the triforium niches. Most of the work is in Caen stone, but some apparently in Reigate stone; Heatherly suggested that the figures he identified as in Reigate stone (including those of St. Ambrose, St. Augustine, St. Edward King and Martyr. St. Helen and St. Katherine) might be the earliest in date. Although King Henry directed that the sculpture of his chapel should be painted, no traces of this have been noted. Even the names which were obviously to have been inscribed on the scrolls under the figures seem to have been left out. But in most cases the saints are identifiable by their emblems, and Micklethwaite worked them out on this basis with much learning, even if he was baffled by St. Armil of Ploermel. He was a Breton saint to whom the King seems to have been under special obligations, though there is other evidence in manuscripts and in alabaster reliefs of his cult in England. Micklethwaite's list was revised forty years later by Montague James, and there are not many doubtful figures left, except perhaps for the ten so-called "philosophers" who fill the westernmost niches on both sides, and who may be Old Testament prophets. There are, as often in similar sets, many repetitions; of the twenty-four figures in the lower niches no less than sixteen, including St. Sebastian's two executioners, occur again on the triforium level. Most of the figures have been covered with white paint or wash at a comparitively recent date.

Taken as a whole, and apart from the Apostles, Doctors of the Church, and other major figures who could hardly have been omitted, the list may, as Micklethwaite wrote, be taken as a fair index of the popularity of the saints in England about the year 1500. He compares it with a list compiled for Richard III, which adds about a dozen familiar names; another list now available is that of the saints who figure on the gold rosary in the Victoria and Albert Museum. One of the empty niches was clearly meant for a figure of Henry VI; one for St. Gregory; it is possible that St. Benedict, whose absence seems inexplicable, may have occupied another. Perhaps it may be worth noting that of the five particularly popular saints whom St. Thomas More somewhat unsympathetically enumerates in his *Dialoge*—St. Apolyne, Sythe, Sebastian, Germayne and Uncumber—four are certainly, and St. Germain probably, included. And we can please ourselves by imagining that the odd figure of St. Wilgefort or Uncumber may give us some idea of what her image in St. Paul's was like; the image to which, as More tells us, discontented wives offered oats in the hope that she would rid them of their husbands. E.M.

FIGURES FROM HENRY V'S CHANTRY

THE CHANTRY consists of a raised platform at the end of the Confessor's Chapel, on which stands the monument itself; and a chantry-chapel above resting eastwards on a vaulted bridge over the ambulatory and westwards on a vault above the tomb. At the west end is an arch flanked by two stair turrets. The Chantry Chapel was begun in 1422 and still not completed in 1441 although it had been planned by the king himself and instructions given for building it in his will of 1415. There are no documents referring to its construction or to the carving of the figures.

A PHOTOGRAPH (L) shows west front of the chantry with the south stair turret; for north stair turret see photograph B.

NORTH TURRET

24 *St. James the Great*, dressed as pilgrim with scallop shell in front of his hat, carrying scrip.

25 *Apostle*, holding book.

26 *Cardinal*, holding book.

27 *St. Katherine*, trampling on the Emperor.

28 *St. John the Baptist*, or St. John the Evangelist in the guise of a pilgrim, wearing loose gown of camel's hair, carrying scrip and beads, a pilgrim's hat is slung behind his bare head.

29 *King* dressed in royal robes, carrying church. King Sebert, reputed founder of the Abbey, or King Henry III who rebuilt it.

30 *Bishop* with elaborately decorated mitre.

SOUTH TURRET

31 *King* in royal robes, carrying church. King Sebert, reputed founder of the Abbey; or King Henry III who rebuilt it.

32 *Bishop* wearing mitre.

33 *St. Edward the Confessor* crowned and in royal robes.

St. John Hope suggests that this figure and figure no. 28 which occupy the positions over the archways of the turrets, represent the legend of Edward the Confessor giving a ring to St. John who had disguised himself as a pilgrim.

34 *St. Edmund* dressed in royal robes, holding the handle of a sceptre.

35 *St. Lawrence* or *St. Vincent*, vested as deacon with dalmatic and stole; hands and emblem broken.

36 *Cardinal*, holding book.

37 *St. John the Evangelist*, holding palm.

Over the central arch linking these turrets are five niches, the centre one is empty, the other four have seated female figures, perhaps representing Virtues.

38 *Seated female Figure*, perhaps a Virtue, but no emblem.

39 *Seated female Figure*, perhaps a Virtue, no emblem.

Above the upper series of figures on the turrets is a range of small canopied niches filled with figures of angels.

40 *Angel*, jewelled collar, holding open book.

41 *Angel* holding open book.

42 *Angel* with hand upraised.

43 *Angel* with broken emblem.

44 *Angel* holding crown.

45 *Angel* playing lute or gittern.

46 *Angel* holding crown.

FIGURES FROM THE REREDOS OF HENRY V'S CHANTRY

THE REREDOS OF THE CHANTRY CHAPEL stretches across the east end and can be seen over the parapets which form the sides of the Chantry as well as from the Chantry itself. The Reredos has seven niches to accommodate large figures and between these are small niches ranged in three tiers to hold figures of Apostles, Prophets, etc. (see photographs B and M)

The central large niche is empty, it may have held a representation of the Trinity. Since the Chapel was founded in honour of the Annunciation of the Blessed Virgin Mary and of All Saints, it is natural that this central figure should be flanked by a representation of the Angel Gabriel and the Virgin. England's patron saint, St. George, is placed in the outside niche to the north and he is balanced by St. Denys, the patron of Henry's newly acquired kingdom of France, on the south. The other figures are probably national saints, St. Edmund and St. Edward the Confessor.

47 *St. George*, in plate armour, thrusting spear through the neck of the dragon.

48 *St. Edmund* crowned and dressed in royal robes, no emblem.

49 *The Angel Gabriel*, kneeling, hands upraised in blessing.

50 *Virgin Mary*, with hands crossed on breast.

51 *St. Edward the Confessor*, crowned and bearded, an indistinguishable emblem (a ring?) in left hand.

52 *St. Denys*, carrying mitred head.

FIGURES FROM THE SMALL NICHES

53 *Figure* with scroll.

54 *Bearded figure* wearing hat with liripipe.

55 *Beardless figure* with scroll.

56 *St. John the Evangelist* holding cup.

57 *Beardless figure* holding short scroll.

58 *Figure* with square cut beard, St. Peter(?)

59 *St. Paul*, holding sword.

FIGURES FROM THE PARAPETS OF HENRY V'S CHANTRY AND FROM OVER THE SIDE VESTIBULE ARCHES INTO HENRY VII'S CHAPEL

SOUTH SIDE

A PHOTOGRAPH (N) shows the scene over the crown of the arch bridging the ambulatory on the south side of the Chantry. The scene represents the Coronation ceremony. The King is seated while two mitred figures place the crown on his head. The King is not clothed in the robes which he would have worn during the crowning but wears the robes (long gown, hooded tippet and mantle) in which he would have been seen leaving the abbey at the conclusion of the service. The crown which he wears is arched over the top and consists of crosses alternating with fleurs-de-lis. This is the Coronation crown. He holds the orb in his right hand and, in his left, a fragment of what may have been the rod with the dove. St. John Hope, in an article on the Chantry in *Archaeologia*, vol. 65, 1913-4, identifies the king as Henry V, the figure on his right as the Archbishop of Canterbury, Thomas of Arundel, and that on his left as the Abbot of Westminster, William of Colchester. Both wear copes with large round morses.

A PHOTOGRAPH (O) of the scene over the crown of the south vestibule arch, shows the mounted figure of a king, riding over a brook at full gallop. The horse is covered with a rich trapper of the royal arms and has a chamfron pieced with small holes at the nostrils, eyes and ears. The king is in armour with a sleeved coat of arms and a helmet on his head encircled with a crown. On his left arm is a convex shield of his arms and in his left hand he holds the horse's bridle, which is covered with a strip of rich stuff embroidered with alternating leopards and fleurs-de-lis. The right hand is extended behind and evidently held a sword, which is now broken. The background behind the figure consists of a hill surmounted by buildings

THE MAJORITY of the twenty-eight figures are identified by St. John Hope (*Archaeologia*, vol. 65, 1913-4) as nobles. These figures are for the most part beardless and wear hoods with dangling liripipes, mantles fastened with ties, and houppelandes with small upstanding collars and decorated openings down the front. They mostly have broad buckled belts. Most of the houppelandes are long but a few of the figures have the garments only reaching to the knee. The remarkable fact about the figures is that they do not uncover their heads. St. John Hope suggests that this is because a particular moment during the ceremony is portrayed, the moment when the crown is placed on the head of the king and when, in modern times, the peers simultaneously don their coronets. In the fifteenth century, before the majority of the nobles had distinctive crowns or coronets, he thinks it possible that they all put on their hoods at this dramatic point in the service.

Besides these figures of nobles there are four figures wearing coifs, whom St. John Hope identifies as judges, and a seated female figure with long flowing hair, who occupies the central niche over the relief of the mounted king and whom St. John Hope considers to be a symbolical figure.

A PHOTOGRAPH (P) shows the figures on the south bridging arch.

60 *Beardless figure*, wearing hood with liripipe with ties over long houppelande, holding right hand with palm facing upwards (a noble).

61 *Beardless figure*, wearing coif, mantle with hood over houppelande with centre opening bordered with fur through which his leg appears (a judge).

62 *Elderly man* with coif or short cut hair wearing mantle with hood over gown with tippet and wide belt, holding open book.

63 *Elderly man* with square cut beard, wearing turban-shaped headdress with capuchon draped over it and a mantle fastened on left shoulder, showing long gown underneath.

64 *Beardless figure*, wearing hood with liripipe, mantle with ties over long houppelande, carrying unidentified object (a noble).

65 *Beardless figure*, bareheaded with hair cut in "page-boy" fashion, wearing mantle fastened with ties over houppelande with fur-bordered opening down one side, carrying pouched bag (a noble).

66 *Beardless figure*, wearing hood with very long liripipe with which he plays, mantle with ties over houppelande (a noble).

67 *Beardless figure*, wearing hood with liripipe, long mantle over knee-length houppelande and tight hose, carrying a book in a bag. (a noble.)

68 *Beardless figure*, wearing hood with liripipe, mantle with ties over long houppelande, carrying book (a noble).

NORTH SIDE

A PHOTOGRAPH (Q) shows the scene over the crown of the bridging arch over the ambulatory on the north side of the Chantry. The king is again seated. He wears royal robes and holds a fragment of what must probably have been the rod in his left hand, while his right, which probably held the orb and sceptre, is broken. Two mitred figures, whom St. John Hope identifies as before, stand one on each side and support the crown with one hand and the arms of the king with the other. It is noticeable that the crown in this relief is different from that on the south arch, being the tall "Crown of State" instead of the low Coronation Crown. (M. R. Holmes, The Crowns of England. *Archaeologia*, 1936.) The figure identified as the Archbishop wears a cope with a lattice diaper of roses while that of the abbot has a diaper of fleurs-de-lis; both have orphreys of roses. Behind each of these ecclesiastics are two peers,

one kneeling and one standing, they wear the distinctive robes of peers consisting of a mantle worn over a gown and hooded tippet and opening on the right shoulder. From this opening a number of gold and ermine bars run round to the middle of the back, the number varying with the rank of the wearer. This is one of the earliest representations of this distinction. St. John Hope considers that the whole group represents the Homage after the Coronation when "The king being thus set in his throne, the peers of the realm standing around the king and stretching forth their hands as a sign of fealty, shall offer themselves to support the said king and crown . . . But first all the nobles of the realm then present shall publicly upon the said stage do their homage to the said king".

A PHOTOGRAPH (R) shows the N.E. angle of the chantry with the mounted figure of the king on a galloping horse, similar to but not identical with the scene over the south arch (O). The right hand and sword are broken. In the background is a hill with two castles on top and soldiers massed before the walls. There seem to be dead bodies hanging from the battlements of one of them.

According to St. John Hope (*Archaeologia*, vol. 65, 1913-4) the figures represent persons present at the Homage ceremony of the Coronation. The figures include a bishop, a monk, perhaps a doctor, besides ten judges, seven nobles and nine other figures. Most of the nobles are uncovered in contrast to those on the south parapet. Many of them make gestures whose significance is not clear.

69 *Beardless figure* with capuchon twisted into a turban, wearing a long mantle with a hood which is fastened on his right shoulder over a belted gown. He points upwards with index finger of left hand.

70 *Bearded figure* wearing coif, long mantle over gown with narrow belt, carrying open book.

71 *Seated female figure* with flowing hair, wearing mantle over plain gown, pointing with right hand to open book held in left. Occupies central position over mounted king over Vestibule arch.

72 *Figure with forked beard*, wearing turban head-dress and gown with wide sleeves.

73 *Beardless figure* bareheaded or with coif, wearing mantle with hood over gown with tippet, holding small book or deed and pointing upward with index finger of right hand.

74 *Beardless figure* with tonsured head, wearing mantle with hood over gown with tippet (a doctor?).

75 *Beardless figure* wearing coif, mantle with hood over gown with tippet and wide belt, holding book in left hand and pointing to breast with one finger of right (a judge?).

76 *Beardless figure* with cropped hair or coif, wearing mantle with hood over gown with tippet, pointing upward with index finger of right hand (a judge?).

77 *Beardless figure* with cropped hair or coif, wearing mantle with hood over gown with tippet and wide belt, holding rolled scroll (a judge?).

78 *Beardless figure* wearing turban with capuchon draped over it, a mantle with slits for the arms and a large turned-back hood.

79 *Bishop or Abbot* with mitre, wearing full mantle with slits for arms over cassock, a tippet with hood or cowl and gloves.

80 *Monk* in habit with cowl, his head tonsured, pointing with one finger to his breast.

FIGURES FROM THE CHAPELS OF HENRY VII'S CHAPEL

FIGURES FROM EAST WALL OF NORTH AISLE

81 St. Armil of Ploermel, a saint especially venerated by Henry VII while in exile in Brittany. The figure wears chasuble of a priest, cowl of a monk and iron gauntlets of a warrior. His stole, which he holds in his right hand, is used to bind the dragon at his feet.

82 *A King*, St. Kenelm of Mercia(?) holding sceptre in right hand.

83 *St. Lawrence*, as deacon, resting book on gridiron.

A PHOTOGRAPH (s) shows these three figures *in situ*.

FIGURES FROM EAST WALL OF NORTH CHAPEL

84 *St. Stephen*, as deacon, holding handful of stones.

85 *St. Jerome*, as cardinal, a small lion at his knee.

86 *St. Vincent*, as deacon or sub-deacon, carrying two cruets in veiled left hand.

The figures formerly on the East wall have been destroyed

FIGURES FROM NORTH-EAST CHAPEL WEST WALL

87, 88, 89 *The martyrdom of St. Sebastian.*

87 *An archer* taking aim with crossbow (bow lost), wearing long gown with open sleeves and biretta-shaped hat.

88 *St. Sebastian*, naked and tied to tree.

89 *An archer* with crossbow, wearing long gown with full sleeves which hangs open to show short tunic and trunk hose. On his head a cap with ear flaps.

FIGURES FROM THE EAST CHAPEL, NORTH WALL

The figures are strongly characterized, almost caricatured, in the costume of early sixteenth century.

90 *St. Thomas of Canterbury*, as archbishop with cross staff.

The next figure is missing, it probably represented Henry VI, the process of whose canonization was being undertaken when the chapel was built and to whom the altar was probably dedicated. The figures which are missing or have been renewed are in each case

those to which the altars beneath would be dedicated and as such were probably removed at the Reformation as being objects of superstitious worship while the side figures, which were regarded as merely decorative, were allowed to remain.

91 *St. Nicholas*, as bishop, carrying crozier and basket out of which appears a boy's head.

SOUTH WALL

92 *St. Edmund*, king and martyr, crowned, with arrow in right hand and orb in left.

93 *St. Peter*, key in right hand, open book in left (weathered).

94 *St. Edward* the Confessor, crowned, sceptre in right hand, ring in left.

FIGURES FROM SOUTH-EAST CHAPEL, NORTH-EAST WALL

95 *St. Mary the Mother of James*(?), one of the women at the sepulchre; veiled, holding box of spices.

96 *St. Roch* (probably modern) wearing pilgrim's hat with crossed keys as emblem, holding back tunic to show plague spot; a dog with loaf in his mouth jumps up at his knee.

97 *St. Mary Salome*, veiled, carrying cruse.

SOUTH-EAST WALL

98 *St. Denys*, bishop, with mitre and crozier, supporting his mitred head in both hands.

The next figure is missing.

99 *St. Paul*, long hair and beard, supporting book on hilt of sword.

FIGURES FROM EAST WALL OF SOUTH AISLE

100 *St. Katherine*, crowned, thrusting sword through head of emperor whom she tramples underfoot.

101 *St. Margaret*, crowned, thrusting cross staff down throat of dragon at her feet.

A PHOTOGRAPH (T) shows the figures No. 100 and No. 101 *in situ*.

FIGURES FROM THE TRIFORIUM

BEGINNING FROM NORTH SIDE, WEST END

102 *Philosopher or prophet*, bearded, looking over left shoulder and displaying book to next figure, wearing hat with turned-up brim and emblem in front, gown with full sleeves, wallet at waist.

103 *Philosopher or prophet*, bearded, looking towards last figure, wearing stiff beret-shaped hat, carrying open book.

104 *Philosopher or prophet*, hat with turned-up brim, carrying rolled scroll.

105 *Philosopher or prophet*, wearing large hat with turned-up brim, arguing with No. 104.

106 *Philosopher or prophet*, wearing large hat with drooping brim and swathed crown, holding book.

107 *St. Roch*, as pilgrim, wearing large hat with crossed keys as emblem, short tunic and long boots, a rosary at his waist and a wallet; turning back tunic to show plague spot.

108 *St. Martin*, in armour and long cloak, wearing turned-up hat, carrying mitre.

109 *St. Giles*, abbot with crozier; a hind leaps up against his right knee.

110 *St. Anthony*, wearing cap with ear flaps, holding book with bell dangling from it in right hand and staff in left; at his feet is a pig.

111 *A Bishop* (St. Claud of Besancon?), holding crozier; a woman kneels at his feet and holds up a child to receive his blessing.

112 *St. Erasmus*, wearing mitre, holding a windlass with his entrails wound round it and an open book.

113 *St. Edmund*(?), holding orb in left hand, his right hand broken.

114 *St. Hugh of Lincoln*, bishop with mitre and crozier; a swan at his feet.

115 *St. Edward the Confessor*(?), king bearded and in royal robes, holding sceptre in right hand, his left hand broken.

116 *St. Dunstan*, bishop in cope with crozier in left hand and pincers in right with which he clutches a demon.

117 *St. Vincent*, deacon with book resting on two cruets.

118 *St. Lawrence*, deacon with book resting on gridiron.

119 *St. John the Baptist*, wearing knee-length robe showing bare leg, holding a book with a couchant lamb resting on it.

120 *St. Stephen*, deacon holding book resting on stones.

121 *St. Agatha*, wearing elaborate jewelled turban; her right breast is exposed, she carries a book resting on a box in left hand and a knife in right.

122 *St. Winifred*, wearing robe with jewelled yoke, carrying palm and book; at her feet a heading block with a female head on it.

123 *St. Margaret*, crowned, with flowing hair, wearing low-cut and jewelled surcoat, thrusting staff into mouth of dragon at her feet.

124 *St. Anne* teaching the Virgin to read; she wears veil and wimple, the Virgin dressed in a richly jewelled gown and turban.

125 *St. Katherine*, crowned, with flowing hair, wearing surcoat; trampling on emperor at her feet.

126 *St. Matthew*, wearing cloak pulled over his head and spectacles, reading from open book, carrying cross with one arm broken.

127 *St. James the Less*, holding open book; a long club or fuller's bat rests against his left side.

128 *St. Thomas*, wearing turned-up hat and carrying tasselled spear and bag containing clasped book.

129 *St. John the Evangelist*, blessing a cup from which a dragon emerges.

130 *St. James the Great*, pilgrim with turned-up hat with scallop shell as emblem, wallet and bottle slung at waist, turning pages of a book.

131 *St. Andrew*, carrying book and saltire cross.

132 *St. Peter*, square cut beard and tonsure, holding book in left hand and keys in right.

133 *The Angel Gabriel* at the Annunciation, wearing alb, crossed stole and cope, his right hand (broken) holding a sceptre, his left holding twisted scroll (broken).

134 *Christ* enthroned with foot on orb, His right hand raised to give the benediction, His left holding book opened towards the spectators.

135 *The Virgin of the Annunciation*, her right hand on bosom, wearing jewelled robe.

These three figures occupy the bay over the high altar of the chapel.

136 *St. Paul*, reading from book, carrying sheathed sword in his belt.

137 *St. Philip*, wearing hat, carrying loaves (or stones).

138 *St. Bartholomew*, old man, carrying book and knife.

139 *St. Jude*, old man, wearing cap with ear flaps, carrying ship.

140 *St. Mathias*(?) holding open book and blade of sword(?).

141 *St. Simon*(?), holding book in right hand, fish(?) (broken) in left.

142 *St. Elizabeth* or *St. Martha*(?) wearing veil, turns pages of book.

143 *St. Mary Magdalene*, very long hair, wearing richly jewelled robe, raising lid of cylindrical alabaster box.

144 *St. Dorothy*, wearing jewelled turban, carrying basket of flowers.

145 *St. Barbara*, long hair bound by jewelled wreath, reading from book, holding castle with turrets.

146 *St. Wilgefortis* (Uncumber), long hair and turban head-dress, bearded, reading from book which she rests on T-cross.

147 *St. Helen*, crowned with flowing hair, reading from book which she rests on T-cross.

148 *St. Sythe*, wearing turban head-dress and jewelled robe, holding book; a rosary hangs from right wrist.

149, 150, 151 *The Martyrdom of St. Sebastian* (a similar composition to that in the N.E. chapel).

149 *Crossbowman* taking aim (bow broken), wearing hat with turned-up brim and gown with wide sleeves.

150 *St. Sebastian*, naked, tied to tree.

151 *Crossbowman* taking aim, wearing short tunic.

152 *St. Cuthbert*, bishop in Mass vestments, holding crozier in left hand and crowned head in right; the head is that of St. Oswald.

153 *Young King*, unbearded and crowned, arms broken (St. Edward, king and martyr or St. Kenelm).

154 *St. Nicholas*, bishop with mitre, carrying crozier and basket with a boy's head appearing out of it.

155 *Young King*, crowned and unbearded, carrying sceptre in right hand and crowned head in left, (St. Oswald?).

156 *St. Eloy*, bishop carrying crozier and horseshoe.

The next figure is missing.

157 *Archbishop*, vested in alb, cope and crossed stole, turning pages of book; cross with crucifix (one arm broken) rests against his left shoulder (St. Thomas of Canterbury?).

158 *St. George*, wears plate armour, raising sword in right hand to strike at dragon whose tail is twined round his leg, in his left hand is a small scroll-shaped shield.

159 *Bishop*, with cope and crozier; at his feet small figure of beggar receiving alms, who has little clothing and seems to have had stumps strapped to legs; he may have had a crutch. (St. Germain of Auxerre or St. Richard of Chichester?)

160 *St. Armil*, wearing chasuble and armoured gauntlets, leading dragon by his stole.

161 *Philosopher or prophet*, wearing long looped hood, robe with wide sleeves, holding scroll.

162 *Philosopher or prophet*, wearing large hat with turned-up brim, reading from book.

163 *Philosopher or prophet*, wearing twisted head-dress with turned-up brim, looking through spectacles at hanging scroll.

164 *Philosopher or prophet*, wearing enormous swathed head-dress, reading from book.

165 *Philosopher or prophet*, wearing hat with turned-up brim and gown with open sleeves, reading from small book.

NORTH SIDE OF CHANCEL ARCH (figures in lower niches missing)

166 *St. Augustine*, vested as bishop, with crozier and book, giving benediction (middle range).

167 *St. John the Evangelist*, with eagle resting on book (upper range).

168 *St. Luke*, with winged ox resting on book (upper range).

SOUTH SIDE (figures in lower niches missing)

169 *St. Jerome*, as cardinal, lion on right side, lectern on left (middle range).

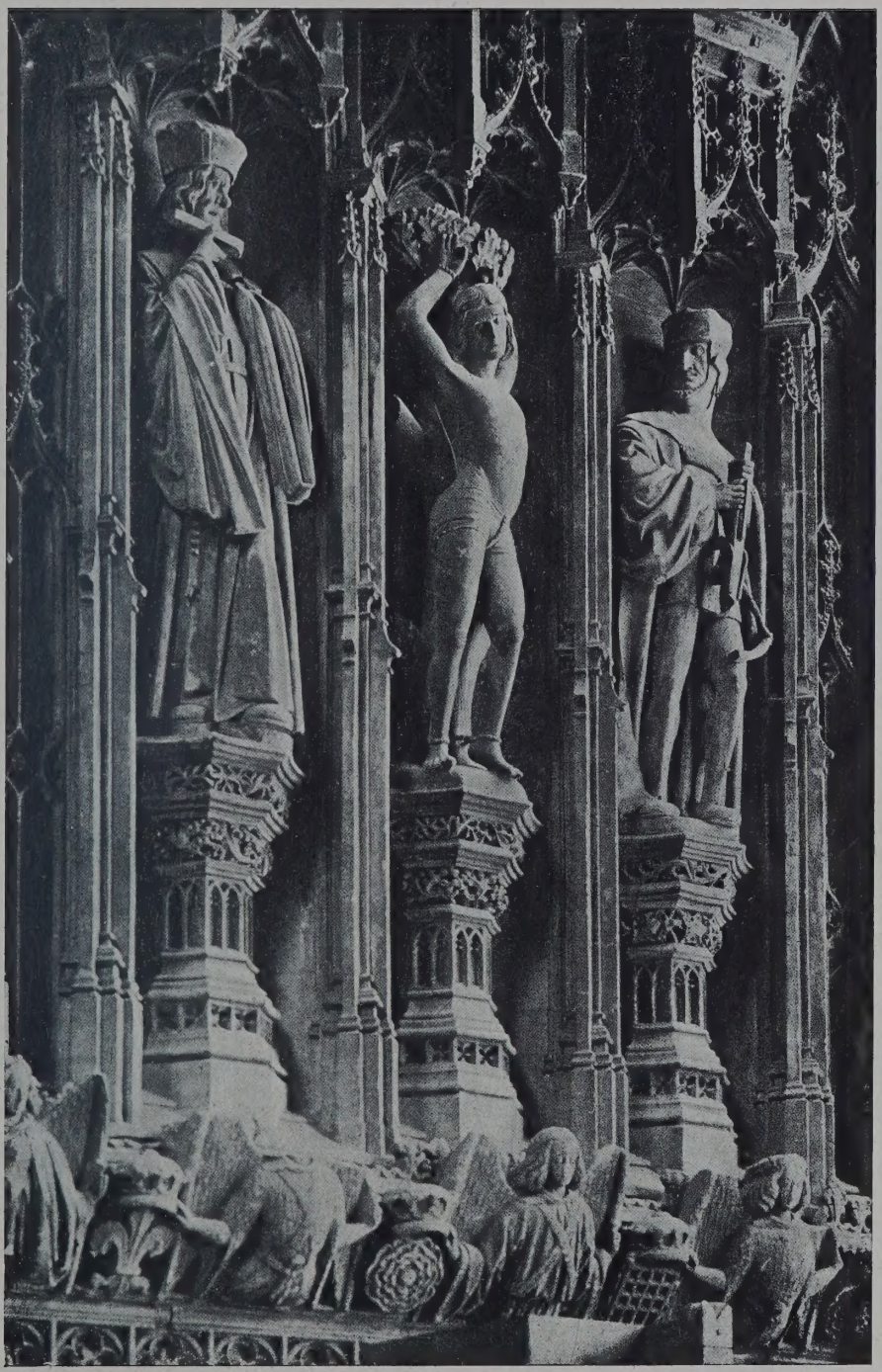
170 *St. Ambrose*, vested as bishop, with book and crozier (middle range).

171 *St. Mark*, with winged lion, resting on book (upper range).

172 *St. Matthew*, with book supported by a winged angel who is holding what may be inkpot (upper range).

A PHOTOGRAPH (U) shows figures *in situ*.

A PHOTOGRAPH (V) shows figures *in situ*.



Photograph by ARTHUR GARDNER

MATRYRDOM OF ST. SEBASTIAN

From the North East Chapel of Henry VII's Chapel

ST. ANNE TEACHING THE VIRGIN TO READ

From the Triforium of Henry VII's Chapel

THE RETABLE

173 *The Retable* once probably adorned the high altar of the Abbey since its length corresponds to a plain recess in the altar screen. It is of oak boards laid horizontally with parchment strips laid over the joints and the whole covered with gesso about one-sixteenth of an inch thick. It has five main divisions each surrounded with borders which are decorated with imitations of jewels, antique cameos and enamel work, the latter being simulated by inlays of coloured glass set over metal foil and ornamented with raised patterns which include diapers, scrolls, dragons and imitations of Cufic writing. The compartments at the ends contain elaborate tabernacles and canopies with green and red glass inlays supported on grouped shafts. The space behind the heads of the tabernacles is filled with painted diaper behind glass. These compartments were intended to accommodate standing figures of saints, that on the left, which represents St. Peter holding two great keys, is well preserved but no trace of the other remains. The central part of the retable has a triple tabernacle of similar design with the canopies decorated with green and blue glass inlays on the surface of which remains of tracery painted in gold can be seen. The background behind the tabernacle has glass inlay set in small octagonal panels decorated with lions. The shafts have gesso diapering with lions, eagles and fleurs-de-lis; the arch in the centre has been set with "jewels" such as rubies and emeralds. The painted figures under the canopies represent Christ standing between the Virgin and St. John. Christ gives the blessing with His right hand and holds in His left a little sphere painted with representations of the sky, the earth and the waters and probably intended as a representation of the perfected universe (Mâle, *L'Art Religieux du XIIIme Siècle*). The other figures carry palms. Between these three central niches and those at the ends are square panels each containing four star-shaped medallions surrounded with decorated borders within which were paintings, apparently representing the Miracles of Christ. Three of these paintings on the left side can be identified. The subjects are (1) The Raising of Jairus's Daughter (upper medallion towards the outside): (2) The Healing of the Blind Man (upper medallion towards the centre): (3) The Feeding of the Five Thousand (lower medallion towards the centre). The background between the medallions is filled with blue glass painted with foliage designs. Professor Tristram (*Walpole Society*, Vol. i) considers that the figure paintings were carried out in true egg tempera.

The work was probably executed during the second half of the thirteenth century, but it is uncertain whether it is of English or of French origin. It was found in the upper chapel of Abbot Islip's chantry and is first described by Vertue (*Archaeologia*, 1736). It was mentioned by Viollet le Duc (*Mobilier Français*, vol. i) who considered it French and called it "An object probably unique in

Europe". Eastlake thought it was executed in England perhaps by foreigners and Rokewood (*Vet. Monumenta* vi) suggested Peter of Hispania as the artist. Roger Fry (*Burlington Magazine*, 1904) accepted it as English as did at first Professor Lethaby who in 1908 (*Westminster Abbey and the King's Craftsmen*) very tentatively ascribed it to Master Walter of Durham, the painter of the Painted Chamber, but later changed his mind (*Burlington Magazine*, 1916) and assigned it to the chief of the Palace atelier in Paris about 1260.

He thought that it might have been a gift from St. Louis on account of the close resemblance which the facial types, draperies, details of architecture and ornamental motifs bare to those in the illuminations of two Paris Psalters, (the Psalter of Saint Louis, Bibl. Nat. 1052, ed. Omont, and that of Isabelle of France, Yates Thompson Collection, ed. Cockerell). He pointed out that glass ornaments similar to those found in the retable are freely used in the Sainte Chapelle. Other authorities, however, consider the figure paintings to be English in style and M. R. James compared them to the illuminations of the Douce Apocalypse (*Royal Commission on Historical Monuments, Westminster Abbey*). Whatever its origin the retable seems to have set a fashion which was followed in the abbey by native craftsmen for we find decoration of coloured glass and glass over gesso on the monuments of Edmund Crouchback and Queen Philippa, on the oak sedillia and on the Coronation chair. Similarities to the style of the figure paintings can be seen in the wall paintings in the north transept of the Abbey.

The Retable was exhibited by the Society of Antiquaries in 1896 and at the Royal Academy of Arts (Exhibition of British Primitive Paintings) 1923.

STAINED GLASS FROM THE JERUSALEM CHAMBER

SEVEN PANELS of quatrefoil, vesica or circular shape, have been inserted in the north window of the Jerusalem Chamber, perhaps by John Williams, Dean of Westminster, during the early part of the seventeenth century (Eden, *Connoisseur*, Feb. 1927). The glass is of thirteenth century date and has similarities to that at Chartres, Sens and Canterbury. The subjects are:

174 *The Martyrdom of St. John the Baptist.*

175 *The Massacre of the Innocents.*

176 *The Resurrection.*

177 *The Ascension.*

178 *The Descent of the Holy Ghost.* (The Virgin's head and parts of her robe are restored.)

179 *The Martyrdom of St. Stephen.*

180 *St. Nicholas saving a boy who fell overboard with a gold cup in his hand.* (The glass is damaged and re-leaded.)

MISERICORDS

Selection from the series of sixteenth century misericords in Henry VII's Chapel

181 Conventional foliage (one from a series of late thirteenth century date).

182 A man with a distaff being beaten by a woman with a birch; at sides are conventional flowers.

183 A woman beating a man with a distaff; right, a man gesturing with his fingers; left, jester with eared cap.

184 The Judgment of Solomon. Centre, Solomon seated on a throne with his councillors; at the sides, the two mothers, also a soldier about to cut the child in half; the dead baby is in the foreground; at the right side is a woman exchanging the dead baby for the live one; at the left two women holding live baby, the dead baby in front.

185 Return Stall, S.W. corner. Wild man, woman and four children, all naked, vines in the background.

186 Mermaid with a comb in right hand and a mirror in left; background of rocks and coral, at sides conventional flowers and foliage.

187 The Devil carrying away a monk, at the sides a devil playing a drum and a woman holding up her hands in horror.

188 The Devil seizing a tonsured clerk, a bag of money on right; at the sides two cocks fighting and a monkey playing a drum.

HELM, SHIELD AND SADDLE FROM OVER HENRY V'S CHANTRY

THE HELM, SHIELD AND SADDLE which have hung, at any rate since the seventeenth century, on the oak tie-beam above King Henry V's Chantry are described by Keepe in 1682 as the "Trophies of this warlike Prince" and are popularly supposed to have been used by Henry V during his wars against France, perhaps even at the battle of Agincourt. But helms and shields of this kind were no longer used in the field at this date and it is therefore more likely that they are part of the king's insignia carried by the heralds at his burial and hung up afterwards over the tomb "for ever" to mark the deceased's departure from the material world. The helm, shield and saddle may have been part of "the whole armour of a man" noticed in the sacrist's account of 1422-3 as having been delivered to the keeper of the vestry. The insignia would also have comprised a tabard, a pair of gauntlets, spurs and a sword.

189 *The Helm* is constructed of five parts, solidly made, the plates in front being much thicker than those at the back, showing that it was

intended for use. The top is dome-shaped, and there is an applied band of brass round the bottom edge. It must originally have carried a crest like that on the Black Prince's helm in Canterbury Cathedral. At this date (early fifteenth century) the great helm had been abandoned for use in war but was still worn in the tilt-yard.

190 *The Shield* is of oak, the front is covered with a strong fibrous substance overlaid with four thicknesses of coarse linen which have been partly torn away. These coverings in turn must have been coated with gesso or thick plaster on which the arms were painted. A scaled portion of the plaster remains, but there is no trace of colour. Dart, writing in 1725, says that the front of the shield was painted with the arms of France and England. The interior of the shield is better preserved. Again the oak is covered with three layers of coarse linen over which is placed a padding of hair felt, over that again are two layers of strong linen covered with silk, once a rich blue colour, which is figured with a very small pattern of delicate ivy leaf woven into the silk itself. The whole of the brocade is powdered with fleurs-de-lis hand embroidered in yellow silk. The arm band is of crimson velvet on which are worked in yellow silk the arms of Navarre, i.e., *Gules, a cross saltire and double orle of chains linked together or.* These would seem to represent the arms of Henry IV's queen, his second wife, Joan of Navarre, step-mother to Henry V.

191 *The Saddle*, is perhaps the only existing example of its kind of the early fifteenth century. The "tree" consists of two boards set at an angle to each other and joined together before and behind by the high bow and cantle respectively. The ends of the latter are carried round to give support to the rider. They are also connected by the padded seat which is set about five inches above the tree. In those days men-at-arms rode with a nearly straight leg. There are remains of two leather straps to which the double girths were attached, and above them are hinged large rectangular buckles from which hung the stirrup leathers. Two strong iron staples with pierced heads are fixed on either side of the tree in front, below them is a heavy ring, the purpose of which is not clear, while there is another staple at the hinder head. These staples were intended for the attachment of the housing in front and behind. The wood is completely covered with canvas which is carefully glued to every part of it. The padded seat, also of canvas, is stuffed with hay. According to eighteenth century descriptions, it had a blue velvet cover powdered with fleurs-de-lis, but this had already disappeared in 1796. Keepe, writing in 1682, talks of the "saddle on which this heroick prince rode to the wars in France" but more probably this is the saddle of his charger when led in the funeral procession and mentioned in the accounts *Item de Willelmo Gaudewell IV selle bastarde cum harnesio precium pecie xxvjs. vii.*

HELM AND SWORD FOUND IN THE TRIFORIUM

200 *Helm* found in the Triforium in 1869, solidly constructed of three parts. The low skull designed to present a glancing surface to an opponent in the lists, indicates a later date than the domed helm of Henry V. Traces of gilding show that it has been used for funeral purposes, and its close resemblance to four other helms connected with burials in the late fifteenth or early sixteenth century suggest that this helm may be the one used at the funeral of King Henry VII, when "the kinge's banner and courser, his coat of arms, his sworde, his target and his helme were offered up" (Hall). It belongs to a group highly individual and unlike any found on the Continent, and therefore presumed to be of English make. The "heaumers" had a guild of their own in London in the Middle Ages.

201 *Sword* found in the Triforium at the same time as the helm and since preserved in the Undercroft Museum. The pommel is of heavy wheel type, the quillons are broad and riband-like with the broad sides set at right angles to the plane of the blade, which has a sharp central ridge. It was at one time thought to be connected with Henry V's burial, but its general form is of the latter part of the fifteenth century, and its resemblance to a similar sword at Melbury, also connected with a later helm, suggests that it more properly belongs to the helm here attributed to Henry VII, with which it was found.

Owing to lack of space, it may prove impossible to exhibit a few of the figures and other works of art included in the catalogue.

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